

K S O R

Guide

TO THE ARTS

NOVEMBER 1987

1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301



We the
People

ARE PUBLIC RADIO

In order to form a more perfect union . . .

**Renew Your Membership in the
KSOR Listeners Guild**

K S O R

Guide

T O T H E A R T S
 NOVEMBER 1987

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

FEATURES



Northwest Bach Ensemble - 15

Cover: Turned Bowl by Christian Burchard
The Woodcrafter's Guild exhibit and sale is scheduled for Nov. 27-29, Shakespeare's Great Hall in Ashland.

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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 Laurel Communications, Medford, OR*

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FROM THE DIRECTOR'S DESK

Increases Of Various Types

Signal Increases in Coos Bay and Klamath Falls on the Move . . .

In September we reported upon our filings to build two new satellite radio stations to serve Coos Bay and Klamath Falls. In the ensuing two months these announcements have received enthusiastic responses.

In mid-September, the federal Public Telecommunications Facilities Program (PTFP) awarded a grant of \$148,801 for the purpose of installing these two stations as well as for support to install new KSOR translators to serve the Scott Valley and Happy Camp, both in northern California. The residents in these California communities had requested KSOR service some time ago and have been busily engaged in raising community dollars to match the hoped-for federal funds for such installations. Under the terms of the PTFP grant federal funds will pay 75% of the cost of the Klamath Falls and the Coos Bay stations and the California translator installations with local residents supplying the remaining 25%.

In the Scott Valley a local group chaired by Jim Armstrong has already raised more than \$5,200 of \$6,007 needed for the local matching funds. The Scott Valley project also has the support of the Etna Lions Club which has made a commitment to provide \$420 annually to help pay the lease fee for locating a translator on Gunsight Peak at the north end of Scott Valley.

In both Klamath Falls and Coos Bay fundraising efforts are beginning to raise \$20,000 in each area to match the federal grant. The Klamath Falls effort opened with a great boost in the form of a \$5,000 grant from the Jeld-Wen Foundation toward the Klamath Falls station's construction. Similar efforts are underway in Coos Bay with a committee of business leaders spearheading a campaign to raise \$20,000. Listeners in these areas, whose public radio signal will be dramatically strengthened by this construction, will be asked to provide the balance of the funds needed for each community's station.

We are hopeful that the fundraising will proceed with sufficient speed that these stations will be on the air within nine months.

Increase in KSOR Listeners Guild Membership Rates . . .

At an August meeting the Board of Trustees of the KSOR Listeners Guild raised the Guild's membership rates. The rate has not been raised since 1984, and the station's costs have continued to increase during this period to the point that the costs had to be passed on.

Most of our programming and operation costs have increased along with inflation. However, some of these costs, in fact sizable ones, have increased more dramatically. For example, our American Public Radio affiliation fees have gone up 178% since the last Guild dues increase. Our National Public Radio membership costs have gone up a like percentage. The *Studs Terkel* program has gone up 100%; *St. Paul Sunday Morning* increased 33%. *A Prairie Home Companion* by 22%, and *Music From The Hearts Of Space* 20%, to name only a few. Out utility costs have nearly doubled and the annual fee we pay for the use of National Public Radio satellite system was just raised by 61%.

Our strategy for handling these costs is to continue to broaden the membership base while at the same time moderately increasing dues. It is our hope that the installation of the Klamath Falls and Coos Bay radio stations will help realize membership growth potential in both areas. The existing translators have provided signals of only moderately acceptable strength and for that reason have not provided an ideal incentive to help support KSOR. While the installation costs of these stations are high they are being paid for by federal grant funds and by citizens in each community. Their operating costs, however, are relatively low and we anticipate that they will stimulate a significant growth in memberships to help shoulder the cost of programming the system.

At the same time new memberships alone will not balance our budget in the face of increases of this size. And thus, with the traditional reluctance of any non-profit organization to increase membership rates, the Board of Trustees enacted a moderate increase to help handle the added expenses of bringing public radio to you.

We ask for your understanding of the action and for your continued support.

We trust you understand the need for this increase.

— Ronald Kramer

Director of Broadcast Activities

We the People

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**Renew Your Membership in the
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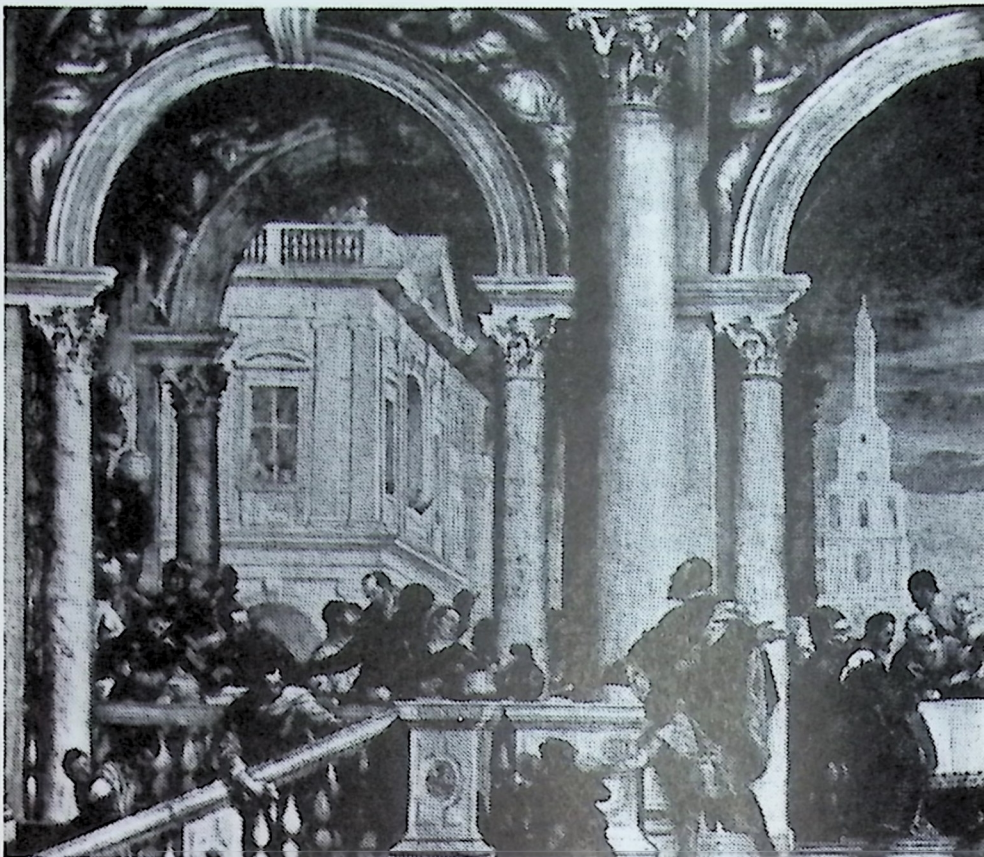
Dir. of Broadcast Activities

KSOR is owned and operated by Southern Oregon State College. Ashland & broadcasts in Dolby-encoded stereo at 90.1 with translators in service at:

Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Cumas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.5
Coos Bay	89.1
Crescent City	91.7
D. Indian-Emmigrant Lk.	88.5
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Paris P. Orford, Coquille	91.9
Roseburg	89.3
Sutherlin, Glide	89.5
Weed	89.5
Yreka, Montague	91.5

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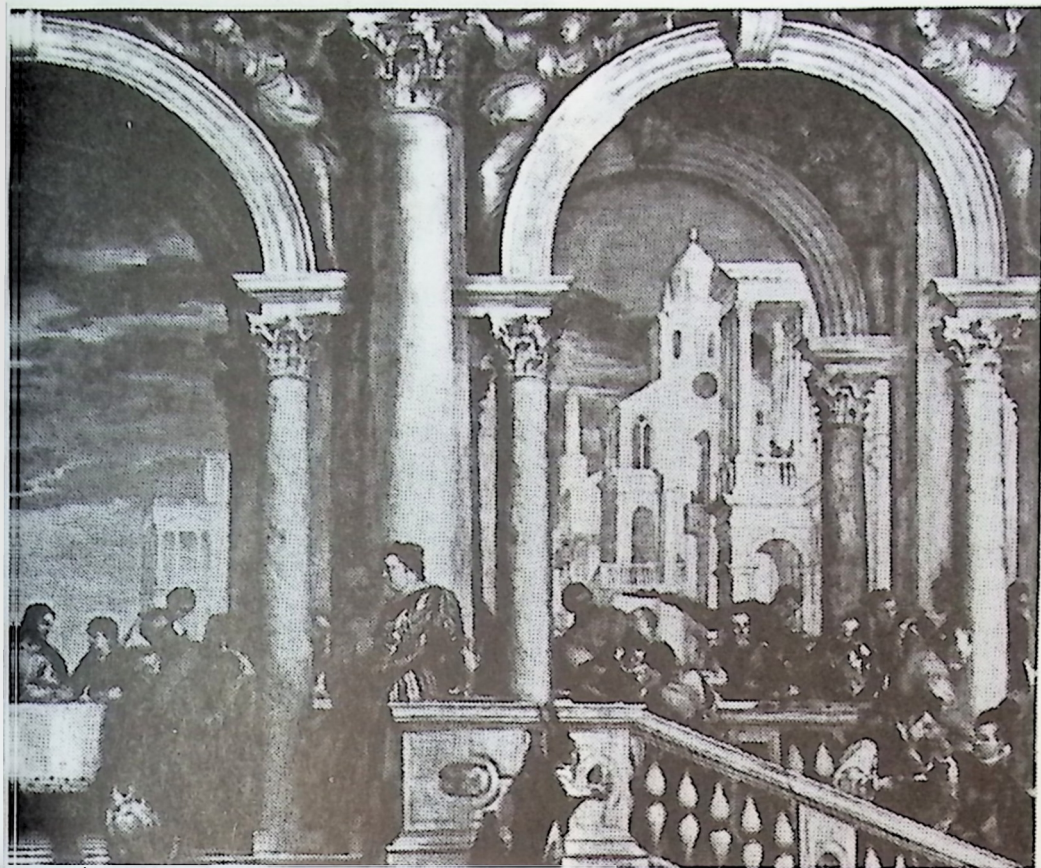
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Painting re-titled "Christ in the House of Levi" by Paolo Veronese, 1573. Censored by the

CENSORED!

by Marie Rasmussen
and Robin Havenick



Inquisition of the Roman Catholic Church.

Throughout the year, people all over the country have celebrated the constitution and the freedom it assures Americans. Parades, speeches, fireworks, lectures . . . the list could go on. This month, the Fine and Performing Arts department of Umpqua Community College in Roseburg will pay tribute to the constitution in a series of concerts, plays, exhibits and lectures which examines censorship. Officially, it's called: *Expression/Suppression: An Examination of the Issue of Censorship Through the Arts and Humanities — A Tribute to the Bi-Centennial of the United States Constitution*. Unofficially it's entertainment in its finest form.

As long ago as the ancient Romans, there were censors or tastemakers who established policies and interpreted the law in regard to literary and artistic expression. This condition, the practice of censorship, has given us examples of censorship as it was applied and, at times, reversed. Over the years, courts have interpreted censorship differently. And dictionary definitions vary widely. Censorship, they say, takes the form of "condemnation; extraction of material on the basis of moral or objectionable content; adverse criticism; or the process of censoring."

The events at Umpqua College this month will interpret censorship as



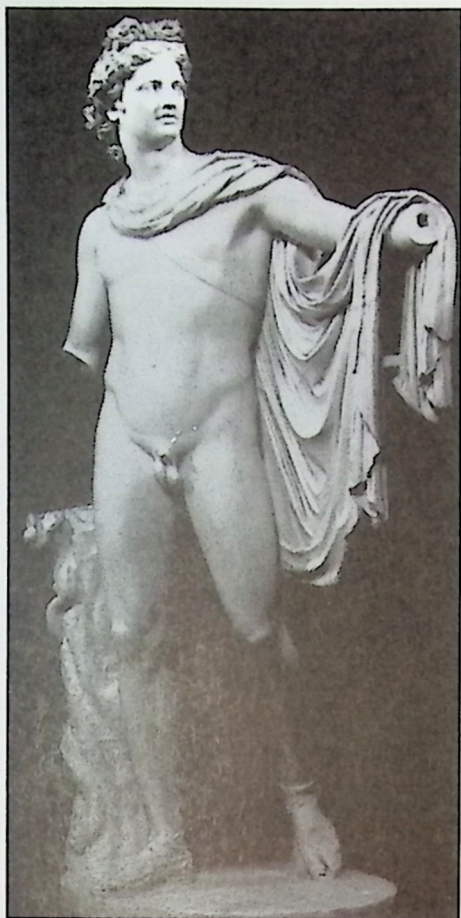
Apollo Belvedere as it appears in the Vatican.
4th Century B.C.

practiced for several reasons: religious, political, adverse criticism, prurience, and censorship based on gender, race, or national origin.

To examine the historical perspective of censorship, the college will present special concerts of banned music, an art exhibit, theatre performances and a display of "banned" books. In counterpoint, W. Michael Gillette, Associate Justice of the Oregon Supreme Court, will lecture on "The U.S. Constitution and Freedom of Expression." The intent of these efforts is to draw attention to the celebration of the Constitution and to foster an appreciation for the luxury of expression enjoyed by Americans.

In the Art Gallery at the Umpqua Community College Whipple Fine Arts Center, an exhibit will feature examples of censored art along with explanatory texts. Many revered artists have been redeemed through history but were censored, sometimes to oblivion, during their lifetimes. A clever dodge of censorship is the example of the 15th century Italian painter Veronese and his painting entitled, *The Last Supper of Jesus Christ*. He was challenged before the Inquisition of the Roman Catholic Church for including "Germans, buffoons" and other commoners in this holy subject. When asked to repaint the unwanted characters, Veronese refused, and dodged censorship of the Church by giving the painting a new title, *Christ in the House of Levi*, thereby qualifying the companions of Christ to remain in the painting.

The ancient Greeks revered the naked human form and used it immodestly for subject matter in sculpture. Pictured here is the *Apollo Belvedere*. Apollo was the Greek mythological god of the sun. This version of Apollo was reproduced many times and sold throughout the Mediterranean. One copy was found in Rome and is exhibited in the Vatican's Belvedere Museum — hence its name. But to qualify for exhibition in the Vatican, the *Apollo*, as with all ancient sculpture, was censored with a grape leaf covering the genitalia. An interesting reversal of the leaf condition took place in 1984 when the Vatican allowed the



Apollo Belvedere as it toured the U.S.

piece to tour the United States — defoliated!

A reception in the Art Gallery opens the "Expression/Suppression" events on November 1, at 2 p.m. I will include a brief historical perspective on the exhibit given by Marie Rasmussen, Chair of the UCC Fine and Performing Arts Department. Further historical perspectives on banned music will be provided by presenter Steve Biethan of the UCC Music Department. The public is invited to this free event.

Also in the Gallery exhibit are "banned" books — both recent and ancient — provided by the UCC and Douglas County Libraries. Among the books will be an ancient example of Aristophanes. His comedy, *Lysistrata*, was acceptable entertainment in Greek theatres, but when the same play was performed in Rome, the censors objected. A recent publication in the exhibit is Peter Wright's *Spycatcher*, a book now banned in England because Prime Minister Thatcher's government believes the contents are too critical of England's secret service.

While we might want to think of censorship as existing in distant times and places, the Douglas County Library recently felt the threat of censorship. In January, 1980, a Roseburg clergyman was outraged to find books by Jerzy Kosinsky on the shelves of the library. He orchestrated an effort to review the library collection and have books purged from public access. The Library Board met and reviewed the possibility of arranging the library collection so that objectionable books would be inaccessible to certain groups of readers. At length Kosinski himself defended his authorship with an eloquent statement on behalf of the freedom of expression and the choice of the reader. The library continues to offer an uncensored selection of books, but holds an annual exhibit of "banned" books for reader perusal. The exhibit of censored art and the display of "banned" books may be viewed in the UCC Art Gallery in the Whipple Fine Arts Center until December 15. Gallery hours are Monday through

Friday, 1 p.m. to 5 p.m. or at other times by special arrangement.

The second special event in the "Expression/Suppression" series is a free concert entitled "Censored!" Arlette Irving of the UCC Music Department has assembled seven musicians — her associates in the keyboard profession as well as her advanced students of piano — to perform. They will explain each piece, its "censored" history, and then will play or sing the selection. Included in the concert will be works by Beethoven, whose music bridged the gap between the Classical and Romantic periods. Often his attempts to express the spirit of freedom in his music were misinterpreted, and he was severely chastised by the critics. His departure from tradition made him the object of censorship.

Fanny Mendelssohn, the older sister of Felix, was censored on the basis of gender. Her music was not allowed to be printed because it was considered improper for a woman to be occupied writing music. Fanny Mendelssohn's work will also be played in the "Censored!" concert.

Censorship for political reasons will be reflected in the performance of work by Shostakovich. After the Russian Revolution his music was suppressed because it was considered anti-state.

The "Censored!" concert will be held in Centerstage Theatre, Whipple Fine Arts Center, at noon on Tuesday, November 3. There is no charge for this concert.

A choral/orchestral concert of "banned" music will also be performed on Friday, November 7, in UCC's Jacoby Auditorium at 8 o'clock. Here is an opportunity to hear the music of great composers who, through timing or vicissitude, had composed too soon. Their works were censored.

Composer Giuseppe Verdi chose a controversial theme for his opera "Un Ballo in Maschera," which is based on the assassination of a king of Sweden. The censors forced Verdi to change the geographical setting from Stockholm to Boston but when further changes were demanded, Verdi withdrew the opera from rehearsals. Ecclesiastical adjustments of terminology and other

references finally forced Verdi to never again accept commissions from Italian opera companies.

Steve Biethan will direct UCC choral groups in a portion of the November 7 concert, and Steve Redford will direct the UCC Orchestra in a variety of music forms and compositions. Admission to the concert will be \$5 for adults, \$3 for students and seniors.

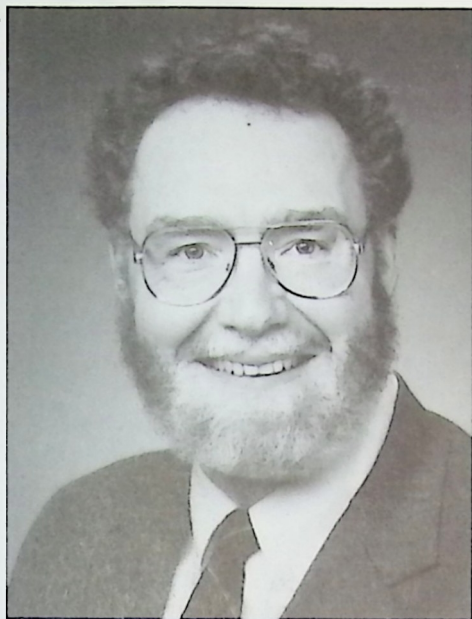
The theatre arts are following the "Expression/Suppression" theme with an allegory of censorship: *The Crucible* by Arthur Miller. In the play, Miller uses the witch hunts of seventeenth century Salem, Massachusetts, as an allegory to the Communist hunts in America in the '50s. He writes:

In the countries of the Communist ideology, all resistance of any import is linked to the totally maligned capitalist succubi, and in America any man who is not reactionary in his views is open to the charge of alliance with the Red hell. Political opposition, thereby is given an inhumane overlay which then justifies the abrogation of all normally applied customs of civilized intercourse. A political policy is equated with moral right, and opposition to it with diabolical malevolence. Once such an equation is effectively made, society becomes a congeries of plots and counterplots, and the main role of government changes from that of the arbiter to that of the scourge of God.

In a twist of irony, Miller's play was blacklisted and censored by religious and school-oriented groups. However, with the passage of time, the play has become an American classic.

The Crucible will be performed in Centerstage Theatre, Whipple Fine Arts Center, November 12-14, and 19-21 at 8 p.m., with matinees at 2 p.m. on November 15 and 22. Ticket prices are \$5 for reserved seating.

Miller's play raises an interesting question: "How much artistic and religious freedom would have been available to the citizens of Salem if the U.S. Constitution had been in force in 1692?"



Associate Justice W. Michael Gillette

A lecture by Oregon Supreme Court Justice W. Michael Gillette will bring the examination of censorship full circle. His lecture on the qualities of freedom enjoyed under the Constitution will be given on Tuesday, November 17, at 7 p.m. in the Centerstage Theatre of the Whipple Fine Arts Center. Justice Gillette, a Constitutional scholar, recently toured Oregon giving lectures on the history of the Magna Carta and its contribution to ideas of freedom. His lecture on censorship will be a fitting conclusion to the "Expression/Suppression" events.

The "Expression/Suppression" examination of censorship events were supported by enthusiastic reception and generous donations from The Hallie Brown Ford Foundation, the Herbert A. Templeton Foundation, and the Oregon Committee for the Humanities, an affiliate of the National Endowment for the Humanities.

Marie Rasmussen and Robin Havenick teach at Umpqua Community College in Roseburg.

CENSORED!

Expression/ Suppression Events

Sep 15 - Oct 31 "Let Freedom Ring," Art by Douglas County Elementary School children in the UCC Art Gallery.

Nov 1 "Expression/Suppression" Art Gallery exhibit opens 2 pm with reception and panel discussion on censorship of art and music throughout history. Marie Rasmussen and Steve Biethan.

Nov 1 - Dec 15 Gallery exhibit continues featuring previously "banned" art that is now found acceptable accompanied by explanatory texts. Also includes a display of banned books.

Nov 1 Choral and Orchestral Concert, Jacoby Auditorium. Features music previously thought to be unsuitable but has been re-deemed by history. Roberta Hall, Choral; Steve Redford, Orchestra.

Nov 3 Music At Noon, Whipple Theatre. Arlette Irving: a lecture and piano concert exploring the history of "banned" music.

Nov 17 Lecture by Constitutional scholar in Whipple Theatre: "Constitutional guarantees of freedom of expression."

Nov 12-15, 19-22 "The Crucible" by Arthur Miller. The witchcraft trials held in the U.S. as an allegory on the freedom of expression. Dean Remick, Theatre Director.

CENSORED!



Old Master Drawing Show

**The Schneider Museum of Art
October 6 - November 14**

by Barbara Ryberg

The old master drawings in this exhibition are part of the Helen and Lorser Feitelson Collection of the University Art Museum, University of California at Santa Barbara. Works on exhibit represent artists working in the 16th, 17th, 18th and 19th centuries.

Both well-known artists of the Los Angeles *avant garde*, Helen and Lorser Feitelson are described in the collection catalog as "perfect collectors" for their conviction that love of art should transcend possession. They demonstrated their belief by not limiting themselves to famous names, but rather by gathering works which could be used educationally, as a means for scholarly study, and finally, for public enjoyment, through exhibitions.

Works in the Schneider Museum Exhibit represent major forces in art from each period. Some, such as "Two Putti" by Bartolomeo Passarotti show a direct reliance on nature in execution, while others, such as "Perseus Rescuing Andromeda" by Hans Rottenhammer, reflect the more direct influence of

famous artists of the time, in this case, Tintoretto and Veronese.

There is a two-fold beauty in being able to view works of this type. One, they are not readily accessible in books; two, they offer art lovers an opportunity to see representations from the past usually reserved to big museums.

Later this month, these works will be replaced by 20th century art as the Schneider Museum of Art opens an exhibition titled "Northwest Expressionism." Organized and circulated by Oregon Art Institute, Portland, Oregon, the show will run from November 17 - December 23, with a public reception taking place on Thursday, November 19th, from 5 - 7 p.m. in the museum.

The exhibition consists of five works each by six artists. They are Lucinda Parker, Laura Ross Paul, Michael Spafford, Michael Moran, Gregory Grenon, and Mary Turner.

Barbara Ryberg is a regular contributor to the Guide.

The Cleveland performs on four Stradivariuses, the greatest string instruments ever, loaned to them by the Corcoran Gallery of Art in Washington, D.C.

Peter Schaaf



The Cleveland Quartet

by Barbara Ryberg

About the Cleveland Quartet there is much to write, from their remarkable debut at the Marlboro Music Festival in 1969, to the Nicolo Paganini Stradivarius instruments on which they play, and further on to their extensive discography, which includes the entire Beethoven cycle. And this takes into account neither their dizzying worldwide performance schedule; their world premieres of works written expressly for them by John Harbison and Toru Takemitsu, to name two; nor their duties as Professors in their musical disciplines at the prestigious Eastman School of Music in Rochester, New York.

Once called "the magical Cleveland" by the *Washington Post*, members, Donald Weilerstein, violin; Peter Salaff, violin; Atar Arad, viola; and Paul Katz, cello, take their name from their "birthplace" in the living room of a Cleveland Heights (Ohio) urologist some eighteen years ago.

Weilerstein, an early student of Sidney Griller (Griller String Quartet) received the Fritz Kreisler Memorial Scholarship at New York's Juilliard School. An outstanding graduate of the school, he went on to capture the Munich International Competition for Violin and Piano duo in 1968, before founding the Cleveland Quartet in 1969.

Salaf studied violin at the Eastman School of Music, where he was soloist with the Eastman-Rochester Symphony Orchestra, and later became concert-master and soloist of the Collegium Musicum at the Yale University School of Music. His recent recordings include the violin sonata of Ernst von Dohnanyi for Pro Arte Records.

Arad was born in Tel Aviv where he studied before entering the Chapelle Musicale Reine Elisabeth in Brussels, a

school reserved for "virtuosi." After winning the City of London prize as a Laureate of the Carl Flesch Competition for Violin and Viola, Arad went on to achieve First Prize at the International Viola Competition in Geneva. He records for Telefunken.

Katz studied with Gregor Piatigorsky, Gabor Retjo, Janos Starker, Bernard Greenhouse, and Leonard Rose. In 1962, he performed in the historic Pablo Casals Master class at Berkeley, California. Recipient of numerous awards as a member of various ensembles, Katz has also appeared as a soloist in New York, Los Angeles, Toronto and Cleveland. In addition to writing about music for RCA, he edits a column in *American String Teacher Magazine*. His most recent recording is the cello sonata of Ernst von Dohnanyi for Pro Arte Records.

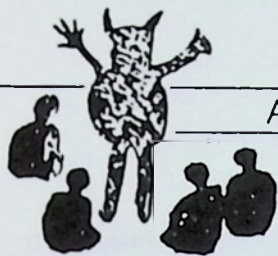
In performance here the Cleveland Quartet will present Beethoven's Quartet in A Major, Op. 18, No. 5; Bartok's String Quartet No. 4; and Borodin's String Quartet No. 2.

If their interpretation of Beethoven is by now legendary, (they have performed the entire cycle sixteen times), the same must be said of their readings of Bartok, a composer for whom Paul Griffiths finds this group "suited to like no other." The quartets of Borodin are to be recorded by the Cleveland for Telarc later this year.

The concert is scheduled for 8 p.m. on Friday, November 6, in the SOSM Music Recital Hall. Tickets are available through the SOSM Division of Continuing Education and cost \$11. For more information call (503) 482-6331.

Chamber Music Concerts is part of the Cultural Enrichment program sponsored by the Division of Continuing Education.

Barbara Ryberg is a regular contributor to the KSOR Guide.



Journeying Upriver

by Thomas Doty

For as long as anyone can remember, people have traveled to the headwaters of sacred rivers for wisdom and spiritual renewal, toward visions of creation. And always, this upriver journey has been to understand and perpetuate this life on earth, this interaction between people and their environment.

Journeying upriver is nothing new for the Native American people of southern Oregon and northern California. In the old myths, it was Coyote or Snoop-nosed Wolf or Daldal, that giant dragonfly, or the Old Time Salmon People. They journeyed upriver, making the world ready for the Indian People. And when the Indian People arrived, they found themselves journeying up the river nearly as much as their animal predecessors . . . up the Coos, the Umpqua, the Coquille, the Rogue, the Klamath . . . toward the beginning of the river, toward creation.

I was recently invited by a Shasta elder to make a modern upriver journey. The morning we started up the Klamath, the sky was the same blue that stretched over the journeys of Coyote and Wolf, of Daldal and the Salmon People. It was October and oak leaves twirled off trees that lined the riverbanks. As we left the town, the landscape turned old as the sky. We passed half a dozen fish dams, boulders angled across the river by the ancestors of present-day Shasta Indians. These dams made it easier to catch the salmon as well as providing slow-flowing pools where the salmon rested along their journeys to Klamath Lake.

Across the river was a cave, its entrance smoke-blackened from centuries of fires, the earth trampled with the footprints of a culture busy catching and drying and smoking salmon, the canyon echoing with songs that brought the salmon every year.

We traveled upriver to an Old Time village. Here were remains of thirty or more houses and a circle of rock cairns that marked the graves of Shasta ancestors.

The Shasta, with their singing and their attitudes and their actions, had taken the responsibility as caretakers of their world quite seriously. The pools behind the dams kept the salmon healthy as well as fed the people. The cairns marked the generations and made their young aware, every day of their lives, of their connection back to grandmothers and grandfathers, back to the first Indian People, back to Coyote and Wolf and Daldal and the Salmon People . . . back to creation. These are powerful symbols of a culture which participates in its environment, rather than intrudes upon it.

We climbed a ridge and looked out over the world. I saw a patchwork of clear-cuts. I saw mountains hollowed by miners and creeks so muddied from the tailings that the salmon still choked a century later. And I looked for the caretakers. The Indian People were still there, but there were also intrusive shadows of a non-caretaking culture stretched across the landscape, turning the ancient blue of the sky to something grey and recent.

As we traveled farther upriver, I was thinking that when your footprints match those of Coyote and Wolf and Daldal, when like the Salmon People, you swim against the currents and let the river wrap you in its myth, you feel responsible. You become a symbol . . . a fish dam, a cave, a rock cairn. You remember your ancestors and pass their wisdoms along to your children, the next caretakers. In the words of poet Gary Snyder,

To climb these coming crests
one word to you, to
you and your children:
stay together
learn the flowers
go light

Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest.

The Northwest Bach Ensemble



Sherril Kannasto, Baroque Flute and Philip Bayles, Harpsichord.

A First Subscription Season

The Northwest Bach Ensemble has announced concert dates and soloists for its first subscription season. The ensemble, which received very favorable notice for its expert and imaginative presentations last year, will hold concerts on Thursday, November 12; Sunday, January 10; Friday, February 12; and Saturday, May 14. All concerts will be held at 8:00 in the Music Hall of Southern Oregon State College.

Guest Artist for the opening concert on November 12 will be Portland violinist Bill Hunt, who will join the Ensemble for Bach's popular *Brandenburg Concerto No. 5*. Hunt, principal violinist of the Oregon Mozart Players and member of

the Portland Baroque Orchestra, will also perform on Baroque violin.

The January 10 concert will feature music of the classical period. Mozart's beautiful *Symphony No. 29* will be presented, along with smaller works by Haydn, Mozart and others.

In February, the Southern Oregon Repertory Singers, directed by Ellison Glatly, will join the Northwest Bach Ensemble for performances of Bach's eight-part motets. These lovely works are considered to be some of the finest vocal counterpoint ever composed.

The final season concert on May 14 will feature University of Oregon pianist Victor Steinhardt. Well-known to regional audiences from his frequent appearances at Chamber Music Northwest and numerous concerto and recital performances, Steinhardt will both direct and perform Bach's *Concerto in G Minor* for keyboard. Also on the May concert will be a performance of Bach's *Brandenburg Concerto No. 6*.

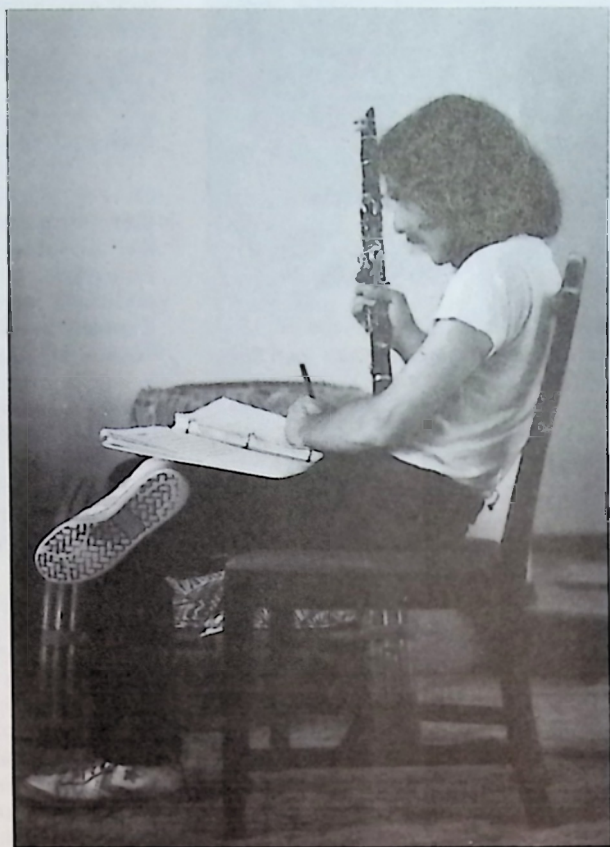
The Northwest Bach Ensemble, now in its second season, was founded by Eugene conductor and keyboardist Philip Bayles and Ashland flautist Sherril Kannasto. The concerts are based on the performances that took place in Zimmermann's Coffeehouse in eighteenth-century Leipzig.

During much of the eighteenth century, distinguished musicians from a variety of backgrounds gathered to Zimmermann's for lively concerts under the direction of G.P. Telemann, J.S. Bach, and other baroque masters. Similarly, the Northwest Bach Ensemble gathers together many of the region's finest musicians along with guest artists to recreate both the spirit and repertoire of the Coffeehouse. Concerts often feature performances both with modern and historical instruments, live ornamentation and embellishment, and other eighteenth-century musical practices.

A portion of the proceeds from the concerts go to a SOSOC Music Department scholarship. Tickets for individual concerts may be obtained at the door, or at Bloomsbury Books in Ashland two weeks prior to performances. For information, or to order season tickets, please phone 482-5017.

The Education of the Jazz Musician

Part II



Sammy Epstein, circa 1984-85

by Sammy Epstein

In part 1 of this article, I discussed some of the factors involved in the development of the aspiring jazz musician. First of all, he or she needs to acquire ample instrumental technique, or *chops*, as jazz musicians say. Next comes the learning of tunes, both the melodies and accompanying chords, also called *changes*. In the process of learning a tune, the musician analyzes each measure to determine which notes can be acceptably played, given the chordal accompaniment. He or she then practices, or *wood-sheds*, with the aim of being able to produce a coherent solo spontaneously. In part 2, I would like to talk about the development of the jazz musician's individual style.

The typical solo of a beginning jazz player can perhaps best be described as sounding "naive." The individual notes chosen to be played do not clash with the chordal accompaniment, yet the solo as a whole "doesn't swing," or "doesn't say anything." Being able to express oneself in a solo is a learned skill, much like being able to express oneself through language. A person can have an enormous vocabulary, but needs to understand syntax and usage in order to express an idea.

One of the primary methods for learning the use of language is through imitation. This is how children learn to speak, usually imitating their parents. The jazz musician also learns through imitation, using recordings of the jazz greats as models. For instance, the trumpet player who admires the style of Miles Davis is apt to listen to *lots* of Miles' solos. Through hours and hours of repeated, concentrated listening and imitation, the player absorbs a knowledge of Miles' choices of notes, phrasing, and tone, which becomes a recognizable element in the player's evolving solo style.

The serious student will take the process of style development a major step further through *transcription*, the act of recording on music manuscript

paper a series of notes which are heard. Many jazz students transcribe recorded solos of the masters, and then learn to play these solos along with the original recordings. Learning to recreate a solo correctly means reproducing not only the correct notes, but also the proper tone, attack, and phrasing. Transcribing and playing well-known solos is a long-term effort that usually continues well into the musician's professional career.

Published transcriptions do exist, and these make life easier, in that one doesn't have to go through the time-consuming work of producing a written version of a solo before learning to play it. On the other hand, a great deal of ear-training is gained through the process of transcribing — a practical example of the "no pain, no gain" philosophy.

To transcribe a solo, the musician needs a turntable, a tape deck, paper and pencil, an instrument, and an incredible amount of patience! To avoid wearing out the record, the solo is usually recorded from the vinyl disc onto magnetic tape. Then, listening to the solo measure by measure, the player attempts to match on his or her own instrument each note played by the soloist. When the proper notes are found, they are written down on manuscript paper. It is a time consuming process, often frustrating, much like solving a puzzle. In the same way though, completing the transcription is a satisfying accomplishment.

Luckily for the musician, many tape decks are equipped to play at several speeds. A solo can be recorded at $7\frac{1}{2}$ inches per second on a typical reel-to-reel tape deck, and then played back at half-speed. In listening to the solo at the slower speed, one can more easily match notes. However at half-speed the entire solo sounds as if it were being played an octave lower than originally recorded. To correct for this, the transcriber merely notates each pitch an octave higher than the pitch which is heard.



S. Epstein, Clarinet; L. Ledbedder, Bass; D. Caffey, Drums at the Electric Station, Eugene

After the entire solo has been transcribed, one begins learning to play it along with the record. As it is difficult if not impossible to notate all of the nuances of a jazz solo (certainly one cannot notate the difference in tone between Sonny Rollins, for instance, and John Coltrane) musical style really begins to be shaped by playing along with the masters and attempting to imitate their musical mannerisms.

The study of transcriptions does not necessarily imply the memorization of entire solos. Transcribed solos are often-times analyzed, using a knowledge of jazz theory, in order to better understand why the artist chose the notes which were played. This study gives the musician greater insight into the construction of a good solo.

Certain phrases within a solo, or *motifs*, as they are called, may be particularly pleasing to the musician. Motifs are "musical trademarks" which we associate with a given artist. For instance, Charlie Parker's solos had certain well-known motifs which made his playing quite distinctive from Paul Desmond. Mu-

sicians memorize their favorite motifs, which then become a part of their musical vocabulary. They are filed, so to speak, in a mental library of musical ideas, any of which may be called upon at any time in a solo. Motifs add to what could be called the musician's "palette of colors." In addition to learning the motifs of the greats, there will come a time at which he or she creates and memorizes original motifs. It is then that his or her style becomes truly unique.

Motifs are most useful if they are transposed into each of the twelve musical keys, and then learned in each key. *Transposing* means starting a musical phrase on a tone other than the beginning tone of the phrase as originally played. For example, if the first two notes of a motif are (in the key of C) C and D, then when the motif is played in the key of F the notes become F and G. A favorite motif is transposed note by note into a different key and then re-learned in that key. Hence, learning a motif actually implies learning twelve versions of that motif.



Sammy Epstein at wedding of Lisa Burk and Lee Berger

The player's musical library is continually expanding through the process of learning motifs, both transcribed and original, which have been transposed into all keys. They are learned so that they can be played in reflex fashion. They become resource materials for "painting," at some future time, whatever musical picture the artist may desire.

Is the process of learning the motifs of others "musical plagiarism?" I shall argue that it is not. Consider again the analogy to learning a language. Children, who learn to talk by imitating their parents, do not speak in a manner identical to their parents. Nor are writers who study Hemingway's works intensively apt to write like him, although they may take on some of his literary mannerisms. Likewise, musicians who study the "literature" of Miles Davis, by transcribing and playing Davis' solos and characteristic motifs, will most probably not become new Miles Davises, although they may pick up some of his musical mannerisms. They may also have studied the solos of John Coltrane, Charlie Parker, and a host of

others. Each of these masters is an influence on the evolving style of the musician. The final product, however, is determined by the musician's own individual makeup and taste.

The mature jazz musician has at his or her disposal a collection of musical ideas, some borrowed, some original. But any solo played live on the bandstand is original, be it a collection of borrowed motifs strung together in an original fashion, or a completely new musical idea being developed as it is played. *That* solo will never be played in a live setting a second time exactly as it was the first time. Such is the nature of the creative art form known as jazz.

Dr. Sammy Epstein, a jazz musician, teaches math and physics at Berklee College of Music in Boston.

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NEXT MONTH: Three Oregon Jazz Musicians talk about their education and the value (or not) of a degree.

The Fantasticks

... a time to remember

by Jim Beaver

Try to remember May 3rd, 1960. Ike was still president. Francis Gary Powers' U-2 had just been shot down over Russia. Chubby Checker was doing "The Twist." "Life was slow and oh, so mellow."

And history was made that day in May Greenwich Village. A charming little musical opened at the Sullivan Street Playhouse. It was a simple love story of a boy and a girl, personal and seasonal rebirth, the paradox of love's pain and truth follows understanding. "*Without a hurt the heart is hollow.*"

The play was "The Fantasticks." Twenty-seven years later it's still playing in New York . . . and around the world. It has been produced by 8,000 different theatre companies in 20 different countries and in as many languages. The melodic score includes such well-known songs as "Try to Remember" and "Soon It's Gonna Rain."

It is the most successful musical ever. And this fall "The Fantasticks" is coming to the Rogue Valley. The Lyric Theatre Company is performing "The Fantasticks" in Ashland at the Oregon Cabaret Theater October 29th through November 8th. This is the Lyric's second production. Last fall the company debuted with "Stop the World, I Want to Get Off" at the Stolp Theatre on the SOSOC Campus.

The Lyric's production of "The Fantasticks" features several veterans from the Oregon Shakespearean Festival, including the director, James Edmondson, also Joe Vincent, Jean Anne Hubbard, Mark Teeters, Bob Chase and James Giancarlo. Also appearing are Matt Hindmarch who played in the Britt Festival production of "Grease," Peter Sacco who was in the recent Rogue Opera production of "La Boheme" and Bill Nielson, a newcomer to the Rogue Valley, who has done "The Fantasticks" with the Honolulu Community Theatre. They're accompanied on keyboards by Michael Vannice, Carl Mansfield on piano and Jim Malachi on drums. The Musical Director is Doug Norby, General Manager of Rogue Music Theatre in Grants Pass.

Curtain time is 8 p.m. on Thursdays and Sundays, and both 7 and 10 p.m. on Fridays and Saturdays for the Ashland run of "The Fantasticks." Tickets are \$8 and are available at Bloomsbury Books and Nimbus in Ashland, The Golden Rule in Grants Pass and Nimbus and Larson's in Medford. For information and phone orders call 488-1926.

Jim Beaver is the innkeeper of the Chanticleer Inn, Ashland.



The Cast of "The Fantasticks" at rehearsal. Left to right, front row: Bill Nielson and Mark Teeters; Middle Row: Peter Sacco, Jean Anne Hubbard and Matt Hindmarch; Back Row: James Giancarlo, Joe Vincent and Bob Chase.

PROGRAMS & SPECIALS AT A GLANCE

Pat Payne



New Dimensions features Ashland artist and writer Betty LaDuke discussing her experiences in interviewing women artists in Latin America in "Art and Cultural Vision," which airs at 4 pm on Sunday, November 15.


The Spoleto Chamber all-Mozart program w violinist Joshua Bell p Scott Nickrenz joins t Mozart's String Quinte November 22.

The Taj Express, a ser on location in India, r on Tuesdays.

A Murder of Quality of John LeCarre's spy beginning November 1

1994 adds comedy to s voice-controlled worl always inanimate on V November 18.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 M
8:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 A
9:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 Fi
9:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 KSOR News	12:00 KS
11:00 Audiophile Audition	2:00 Philadelphia Orchestra	2:00 Cleveland Orchestra	2:00 To Ca
12:00 Chicago Symphony	4:00 Northwest Week	4:00 Fresh Air	3:00 S
2:00 Spoleto Chamber Music	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Fr
4:00 New Dimensions	5:00 All Things Considered	5:00 All Things Considered	4:30 Je
5:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 A
6:00 The Folk Show	9:00 Empire Strikes Back	9:00 Dreams of Rio	6:30 S
9:00 Possible Musics including Music From Hearts of Space at 11 pm	9:30 The Taj Express	9:30 Spy Who Came in From the Cold	7:00 M
	10:00 Ask Dr. Science	A Murder of Quality (Beg Nov. 17)	9:00 Vi
	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science	9:30 M
		10:02 Post Meridian (Jazz)	10:00 A
			10:02 S
			11:00 P

A black and white photograph of a wine bottle being poured into a glass. The bottle is tilted, and a stream of wine is captured mid-pour, falling into the glass. The background is a plain, light color.

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Glen Creek Winery, Salem
Henry Winery, Umpqua
Hillcrest Vineyard, Roseburg
Hinman Vineyards, Eugene
Knudsen Erath Winery, Dundee
Oak Knoll Winery, Hillsboro
Rogue River Winery, Grants Pass

Serendipity Cellars, Monmouth
Siskiyou Vineyards, Cave Junction
Sokol Blosser Winery, Dundee
Tualatin Vineyards, Forest Grove
Valley View Vineyard, Jacksonville
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Pastabilities, Ashland
Safeway, Ashland
Umpqua Dairy, Grants

Jazz:

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Put Yourself In The Picture This Year



photos by Helga Motley

ic Festival will present an pianist Jeffrey Kahane and ming the Violin Sonata, and Heliora Quartet to perform G Minor at 2 pm on Sunday,

T radio drama stories produced as for another run at 9:30 pm

ues the radio dramatizations llers on Tuesdays at 9:30 pm

ce fiction in Edward Wilson's ere the appliances are not esdays at 9:30 pm beginning

The Mellon Jazz Festival features some of the greatest musicians on the contemporary jazz scene (Wynton Marsalis, Branford Marsalis, Stanley Jordan, Charlie Watts, Sam Rivers, Heath Brothers, and Chick Corea on Fridays at 10 pm this month.

The Metropolitan Opera begins its season with "The Met Marathon" on Saturday, November 28, at 11 am.

The KSOR Marathon features a familiar cast of characters asking KSOR listeners to help make the station possible for another year beginning at 6 am on Saturday, November 7. Pledge and stay tuned!

High Performance presents a three-part mini-series, "Sing Me A Song," featuring composer, arranger, jazz pianist, and Music Director of the Los Angeles Philharmonic Andre Previn hosting several other musicians in performing songs by Schubert, Brahms, Mussorgsky, Saint-Saens, Copland and others at 2:30 pm on Fridays.

Wednesday	Thursday	Friday	Saturday
ing Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
News	12:00 KSOR News	12:00 KSOR News	11:00 San Francisco Opera
tt at lie Hall	2:00 Music From Europe	2:30 High Performance	Metropolitan Opera (Beg Nov. 28)
ia!	4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	2:00 Pittsburgh Symphony
Air	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Studs Terkel
on Daily	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
ngs eered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:00 A Prairie Home Companion
ou Hall	9:00 Selected Shorts	8:00 New York Philharmonic	8:00 A Mixed Bag
Memory	10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 The Blues
e: Radio	10:02 Jazz Album Preview	10:02 Mellon Jazz Festival	
y of the rain	10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	
lov. 18)			
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cord			
eridian			

Sunday

* by date denotes composer's birthdate

6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg. Your Sunday newspaper on radio!

8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

9:00 am Micrologus

Music from Medieval, renaissance and early baroque periods hosted by Ross Duffin.

9:30 am St. Paul Sunday Morning

Local funding provided by *Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. & Mrs. Eric Overland; and the Schmiesing Eye Surgery Center.*

Nov. 1 The Summit Brass performs a variety of music ranging from Dukas to Bach to Bernstein and traditional brass band music.

Nov. 8 Special marathon edition.

Nov. 15 Clarinetist Richard Stoltzman and pianist Bill Douglas perform a varied program, including some of their own jazz-influenced improvisations.

Nov. 22 Cellist Anner Bylsma and pianist Malcolm Bilson (performing on a fortepiano) play an all-Beethoven program.

Nov. 29 The Dorian Wind Quintet is featured.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

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Nov 1 All PCM Digital Tapes Music by Vivaldi, Debussy, Respighi and Mozart; and an interview with Bob Sellman of Direct-to-Tape.

Nov 8 Marathon special

Nov 15 New Releases Featured on this program are new recordings of music by Mozart, Handel, Vivaldi, Prokofiev and Falla.

Nov 22 Keyboard Kings and Queens Keyboard music by Rameau, Chopin, Scriabin, Gershwin, Dave Brubeck and George Winston, and an interview with recording engineer Peter McGrath.

Nov 29 More Film Soundtracks Music by Rosza, Prokofiev, Elmer Bernstein and Duke Ellington, and an interview with Tom Null of the soundtrack specialty label Varese Sarabande.

12:00 n Chicago Symphony Orchestra

Now 52 weeks a year, you can hear this great American orchestra, conducted by Sir Georg Solti.

Nov 1 Sir Georg Solti conducts Mahler's Symphony No. 9 in D.

Nov 8 Marathon

Nov 15 Marathon

Nov 22 Erich Leinsdorf is guest conductor, and the program includes *Music for Prague 1968* by Karel Husa; and *Viola Concerto* by Bartok with soloist Nobuko Imai; and the *Symphony with Viola Obbligato, Harold in Italy, Op. 16*, by Berlioz, again with Nobuko Imai.

Nov 29 Erich Leinsdorf conducts Milhaud's *Concerto for Percussion and Small Orchestra*; Poulenc's *Concerto in G Minor for Organ, Strings and Timpani*, with organ soloist David Schrader; Hindemith's *Variations for Orchestra*; Stravinsky's *Dumbarton Oaks Concerto*; and the *Concerto for Orchestra* by Zoltan Kodaly.

2:00 pm Spoleto Chamber Music Festival

A series of concerts from this world-renowned festival held every year in Charleston, South Carolina.

Nov 1 Kenneth Cooper is soloist in the *F Minor Harpsichord Concerto* by J.S. Bach; Jean-Yves Thibaudet performs *Jeux d'eaux*, by Ravel; and is joined by Joshua Bell in a performance of Franck's sonata for Violin and Piano.

Nov 8 Marathon

Nov 15 Marathon

Nov 22 An all-Mozart program, with pianist Jeffrey K. Ahane and violinist Joshua Bell performing the *Violin Sonata, K. 454*; and then Scott Nickrenz joins the Meliora Quartet for a performance of *String Quartet in G Minor*.

Nov 29 Two commissioned works are featured: The Sonata for Unaccompanied Violin by Michael Alec, and Variations on a Theme by Anton Bruckner, by Lowell Lieberman. Also on the program is the Piano trio by Bedrich Smetana.

4:00 pm **New Dimensions**

New Dimensions explores the myriad ways in which the world is changing through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners & Weavers of Guanajuato Way, Ashland.

Nov 1 The Intuitive Mind with Hal Zina Bennett. Gaining access to one's inner resources and intuitive abilities is the theme of this adventure into creative possibilities.

Nov 8 Reshaping the Future and Looking Into the Past with Richard Esler. According to evolutionary scholar Eisler, recent archaeological discoveries have opened new and amazing vistas on the past.

Nov 15 Art and Cultural Vision with Betty LaDuke. Through travel in Latin America, Betty LaDuke, artist, print-maker, and SOSC art professor, has interviewed numerous artists of the region. Her experiences provide another view of our American neighbors to the south, one very different from that portrayed in the mass media.

Nov 22 Creating Freedom with James Fadiman. Freedom comes from within, and the nature of living at full capacity requires seeing and transforming the blocks inside. Fadiman is a psychologist and author of the book *Be All That You Are*.

Nov 29 To be announced.

5:00 pm **All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm **The Folk Show**

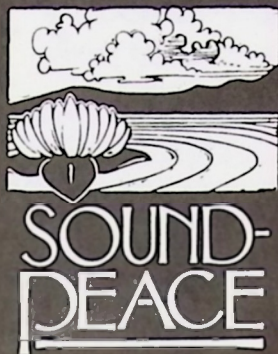
Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm **Possible Musics**

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music From The Hearts Of Space
Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



Metaphysical books of the East and West. Sanskrit & Tibetan grammars and dictionaries. Unique educational materials. Hospice materials for comforting adults and children. Art and religious objects.

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Monday

*by date denotes composer's birthdate

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news.

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz. Local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family and the Northwest Nature Shop.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:34 am The Bioregional Report

A look at environmental, social, economic, and resource issues in the Klamath-Siskiyou Bioregion, produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford, and the MacKenzie River Gathering.

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Nov 2 REICH: Sextet (1985)

Nov 9 Marathon

Nov 16 Marathon

Nov 23 ALWYN: String Quartet No. 1

Nov 30 TCHAIKOVSKY: Violin Concerto CD

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm Philadelphia Orchestra

A 39-week series of broadcast concerts, under the direction of Riccardo Muti.

Nov 2 Guest conductor Maxim Shostakovich leads the orchestra in Tchaikovsky's *Capriccio Italien*, Op. 45; the Piano Concerto No. 4 in D Minor, Op. 45; the Piano Concerto No. 4 in D Minor, Op. 70, by Anton Rubinstein, with soloist Shura Cherkassy; the Adagietto from Mahler's Symphony No. 5; and the Symphony No. 9, Op. 70, by Dmitri Shostakovich.

Nov 9 Marathon

Nov 16 Marathon

Nov 23 Dennis Russell Davies conducts the *Fantasie Concertante* for Viola, Cello and Orchestra, by William Bolcom, with cellist William Stokking and violist Joseph de Pasquale; the Piano Concerto in A Minor by Schumann, with soloist Alicia de Larrocha; and Dvorak's Symphony No. 9 ("New World").

Nov 30 Riccardo Muti conducts Beethoven's *Leonore Overture No. 3* in C, Op. 72b; the Piano Concerto No. 4 in G, Op. 58, also by Beethoven, with soloist Rudolf Serkin; and the Symphony No. 2 in D, Op. 73, by Brahms.

4:00 pm Northwest Week in Review

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

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5:00 pm All Things Considered

Noah Adams hosts this award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Your host is John Jurgenson

Nov 2 MOZART: Quartet in G. K. 478 CD

Nov 9 Marathon

Nov 16 Marathon

Nov 23 SCHUMANN: Kreisleriana

Nov 30 LISZT: Piano Sonata CD

9:00 pm The Empire Strikes Back

NPR's adaptation of the popular movie.

Nov 2 *Fire and Ice* The rebels mount a desperate defense when Darth Vader and an Imperial Starfleet attack their fortress.

Nov 9 *The Millennium Pursuit* Hotly pursued by Imperial warships, our side flees in the Millennium Falcon, while we also meet the Jedi Master, Yoda.

Nov 16 *Way of the Jedi* Luke furthers his instruction as a Jedi knight under the tutelage of Yoda and learns that the cruelest battle of all rages within himself.

Nov 23 *New Allies, New Enemies* Arriving in Cloud City, Han Solo and Princess Leia seek the protection of Han's old friend, Lando Calrissian.

Nov 30 *Dark Lord's Fury* Lando betrays his guests while Luke, sensing danger, rushed to Cloud City — and a deadly trap!

9:30 pm The Taj Express

KSOR repeats this series of stories from India, dramatized and produced on location by ZBS Media.

Nov 2 *The Blackmailer*

Nov 9 *The Hungry Stones*

Nov 16 *Lost Directions*

Nov 23 *This is Impossible and After the Storm*

Nov 30 *Jahanavi and Two Men of Different Sizes.*

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre.

Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.

10:02 pm Post Meridian

Great jazz for the last night. Call in your requests!

2:00 am Sign-Off

1988 Great Composer Calendar



*The Great
Composer
Calendar
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Tuesday

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional news

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Regional News: 7:30, 8:30, 9:00 and 9:30 am.
Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am — 2:00 pm First Concert

Nov 3 SIBELIUS: Symphony No. 3 in C
CD

Nov 10 Marathon

Nov 17 Marathon

Nov 24 HADYN: Symphony No. 94 in G
("Surprise")

12:00 n KSOR News

Headlines, weather forecast and the
Calendar of the Arts.

2:00 pm Cleveland Orchestra

A season of concerts under Music Director
Christoph von Dohnanyi.

Nov 3 Christoph von Dohnanyi conducts
Beethoven's *Leonore* Overture No. 3, Op. 72a;
Schumann's Symphony No. 1 in B-flat, Op. 38
("Spring"); and the Piano Concerto No. 1 by
Brahms, with soloist Cyprien Katsaris.

Nov 10 Marathon

Nov 17 Marathon

Nov 24 Jahja Ling conducts the *Academic
Festival* Overture by Brahms; the Violin Con-
certo No. 1 in G, Op. 26 by Bruch, with soloist
Yoko Moore; and Brahms' Symphony No. 3.

4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks
to leading figures in politics, entertainment,
and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in South-
ern Oregon and Northern California. Hosted
by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford;
*Drs. Johnson, Nitzberg and Morris, Family
Practice Group, Ashland*; Earl H. Parrish, M.D.,
Medford; *Computerland of Medford*; and
Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Nov 3 WIENIAWSKI: Violin Concerto
No. 2 in D

Nov 10 Marathon

Nov 17 Marathon

Nov 24 RAVEL: String Quartet CD

9:00 pm Dreams of Rio

An all-new Jack Flanders adventure, re-
corded on location in Brazil.

Nov 3 **The Meeting with Big Frieda** Flying
to Belem, a city built at the mouth of the
Amazon, Jack anticipates meeting Little
Frieda. Instead, he meets German anthro-
pologist Big Frieda.

Nov 10 **Big Adventure in Manaus** In
Manaus, a city at the center of the jungle, Jack
and Professor Vargas rent a boat for their
expedition into the jungle; and Zeca and
Carmen arrive with the Crystal Skull.

Nov 17 **Onwards, Into the Dark Heart of the
Amazon** The foursome of Professor Vargas,
Frieda, Zeca and Jack journey up the Rio
Negro in search of the Lost City.

Nov 24 **Enchantment of the Lost City** Ex-
ploring the maze of tunnels in the cave while
being strafed by vampire bats, Jack, Frieda,
and the Professor find a hidden valley,
shrouded in mist.

9:30 pm The Spy Who Came in from the Cold

From the BBC, a six-part adaptation of John
Le Carre's classic spy novel, with Colin Blakely
as Alec Leamas, David De Keyser as Fiedler,
and Wolf Kahler as Mundt. Series ends
November 10.

9:30 pm A Murder of Quality Beginning November 17

Another John Le Carre thriller. George
Smiley has recently retired from the British
Secret Service, but is called upon by one of his
old colleagues who has just received an
unusual letter.

Nov. 17 A visit to an old friend from "the
Circus" days leads George Smiley to one of
England's most famous boarding schools.

Nov 24 The wife of one of the masters at
Carne School has been murdered, and George
Smiley is helping the police — unofficially.

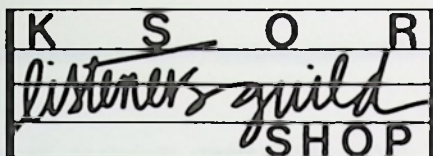
10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery
Theatre.

10:02 pm Post Meridian

All kinds of jazz.

2:00 am Sign-Off



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Wednesday

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's Morgan Holm presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Nov 4 BEETHOVEN: Piano Concerto No. 4 in G

Nov 11 Marathon

Nov 18 Marathon

Nov 25 CARPENTER: *Skyscrapers* (1926)

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Nov 4 Erich Leinsdord conducts the Philadelphia Orchestra in *Music for Prague 1968* by Karel Husa; and the Piano Concerto No. 25 in C. K. 503 by Mozart, with soloist Radu Lupu.

Nov 11 Marathon

Nov 18 Marathon

Nov 25 The group Tashi is joined by pianist/composer Lukas Foss in performances of Foss' *Tashi*, and Mozart's String Quartet in C Major, K. 157.

3:00 pm Segovial

A reprise of this documentary series, which examines the life and art of the late master of the classical guitar.

Nov 4 **Disappointment in Madrid** Segovia prepares for his first concert outside Andalucia, at the prestigious Ateneo de Madrid.

Nov 11 **The Little Orchestra** Segovia travels to Valencia, where he has a few concerts and meets with Miguel Ilobet, premiere students of Francisco Tarrega.

Nov 18 **Paris, New York and Beyond** The maestro describes his first international tours and his great successes in Paris and New York, which finally established his international reputation.

Nov 15 **Friends of Note** Segovia describes his friendship with some of the most famous artists in the world, including Falla, Picasso, Casals, Ponce and Rubenstein.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy. Wednesday includes Russell Sadler's Oregon Outlook and the Bioregional Report.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

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6:30 pm Siskiyou Music Hall

Nov 4 BACH: Brandenburg Concerto No. 5 in D

Nov 11 Marathon

Nov 18 Marathon

Nov 25 MOZART: Symphony No. 40 in G CD

7:00 pm Music Memory Feature

Again this year, KSOR, in cooperation with public schools in our region, presents music for children participating in the Music Memory program.

Nov 4 CHOPIN: Prelude in E Minor

Nov 11 SMETANA: *The Moldau*

Nov 18 BACH: Brandenburg Concerto No. 2

Nov 25 TCHAIKOVSKY: "March" from *The Nutcracker*

Local funding for Music Memory is provided by Hampton Holmes Realty of Ashland.

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess.

9:30 pm Mystery on the Blue Train

A radio adaptation of Agatha Christie's murder mystery, produced by the BBC.

Nov 4 *A Dancer's Revenge*

Nov 11 *The Mask of the Marquis* (This concludes the series.)

9:30 pm 1994 Beginning November 18

From the BBC, a repeat of the popular science fiction comedy series. Edward Wilson lives in a flat where everything is voice-controlled. But the electronic alarm clock talks back, the TV set wants to discuss programs with him, and his Fetcher, the robot, keeps falling down.

Nov 18 *Work is Freedom*

Nov 25 *Freedom is Choice*

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Bud Sidran hosts this series tracking trends in the jazz world.

Local funds by Sheckells Stereo of Grants Pass and Medford.

Nov 4 Pianist Don Pullen, co-leader with George Adams of a quartet which has been together over seven years, demonstrates his unique piano technique, which he refers to as "swirling", and talks about his career, which included a long stint with Charles Mingus.

Nov 11 Saxophonist Bob Wilbur talks about his devotion to recreations of jazz classics, including the soundtrack to the movie *The Cotton Club*.

Nov 18 Pianist Judy Charmichael demonstrates the distinction between stride and ragtime, and joins in previewing recent releases from Tommy Flanagan, Hank Jones and Dave McKenna.

Nov 25 Saxophonist Bud Shank reminisces about the heyday of the cool school.

11:00 pm Post Meridian

More jazz for the night time, hosted by Valerie Ing.

2:00 am Sign-Off

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Thursday

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and Morgan Holm presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Nov 5 BARTOK: Music for Strings,
Percussion and Celeste

Nov 12 Marathon

Nov 19 MOZART: Trio in E, K. 542

Nov 26 COPLAND: Appalachian Spring

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Nov 5 This week, the Southwest German Radio Symphony performs Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition*; the Finnish Radio Symphony, conducted by Esa-Pekka Salonen performs the *Kalevala* Suite by Uuno Klami; and the Philharmonic Orchestra of Radio France performs Saint-Saens' Symphony No. 3 ("Organ"), with soloist Francois-Henri Houbart.

Nov 12 Marathon

Nov 19 The U.S.S.R. State Symphony performs Glazunov's orchestration of Borodin's *Small Suite*; the Berlin Philharmonic performs Hindemith's Suite, *Nobilissima Visione*; the Berlin Radio Symphony performs the Flute Concerto in D Minor by C.P.E. Bach, with soloist Werner Tast; and the Chamber Orchestra of Europe performs Beethoven's Symphony No. 4.

We the People

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Nov 26 This week we hear the Concerto Grosso in B-flat by Handel; the Piano Quintet in F Minor by Cesar Franck, and the Manfred Symphony by Tchaikovsky.

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Nov 4 BEETHOVEN: Piano Sonata No. 29

Nov 12 Marathon

Nov 19 DVORAK: Symphony No. 9 in E ("New World")

Nov 26 GERSHWIN: Rhapsody in Blue

9:00 pm Selected Shorts

A series of live readings of great short stories, read by great American actors. The series is recorded in live performance at New York City's Symphony Space.

Nov 5 Linda Hunt reads "The First Year of My Life" by Muriel Spark; and Jonathan Hadary reads Tobias Wolff's "The Rich Brother."

Nov 12 Kate Burton reads Amy Hempel's "The Most Girl Part of You;" Steven Gilborn reads "Water Liars," by Barry Hannah; Josef Sommer reads "Resurrection" by Gordon Lish; and Isaiah Sheffer reads Calvin Trillin's hilarious "Dinner at the DeLaurentas."

Nov 19 Two classic short stories this week: "The Interloper," by Saki, read by Josef Wiseman; and "An Ounce of Cure," by Alice Munroe, ready by Mary Louise Wilson.

Nov 26 Tony Randall reads Tolstoy's "The Three Hermits;" and Joanna Gleason reads "Burglars in the Flesh," by Laurie Siegel.

10:00 pm Ask Dr. Science

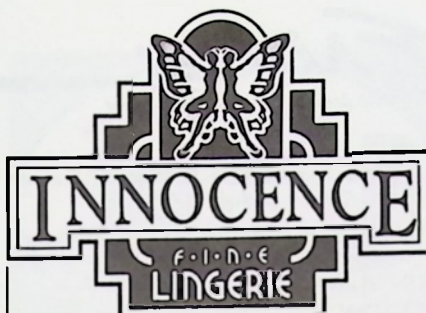
Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Each week KSOR presents the newest and best releases in jazz.

10:45 pm Post Meridian

2:00 am Sign-Off



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Friday

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5:00 am Morning Edition

Includes regional news at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Nov 6 MENDELSSOHN: Trio in D, Op. 49 CD

Nov 13 Marathon

Nov 20 BEETHOVEN: Symphony No. 7 in A CD

Nov 27 DVORAK: Trio in E, Op. 90 ("Dumky")

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:30 pm High Performance

The exciting new performance series hosted by Andre Previn, composer, arranger, jazz pianist, and Music Director of the Los Angeles Philharmonic.

Nov 6 Sing Me A Song In part one of three, soprano Elisabeth Soderstrom, baritone Hakan Hagegard, and pianist Warren Jones begin a history of the art song, with performances of songs Schubert, Brahms, Wolf, Mussorgsky, and others.

Nov 13 Marathon

Nov 20 Sing Me A Song part two. Soderstrom, Hagegard and Jones perform songs by Grieg, Brahms, Mozart, Schubert, Mahler, and others.

Nov 27 Sing Me A Song part three. In this conclusion to the art-song "mini-series," we hear songs by Maher, Saint-Saens, Copland, and the world premiere of a song by Paulus.

3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Nov 6 An important figure in the West Coast jazz scene, Pete Jolly displays his swinging piano style on solos and duets with Marian, including a duet of Sonny Rollins' "Oleo."

Nov 13 Since she began playing with a band at the age of 13, Bess Bonnier has become one of the most accomplished pianists on the Detroit scene. Here she plays her own composition, "Las Notas," and a duet with Marian of "Get Out of Town."

Nov 20 Blues and jazz master Junior Mance plays his own "Glidin and Stridin," and "Junior's Blues." Then he and Marian play a duet of "Sunnymoon for Two."

Nov 27 The "Divine Miss Sarah," Sarah Vaughan, sings "East of the Sun," "Tenderly," and "Poor Butterfly," and plays "My Funny Valentine" with Marian.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington, D.C., as they affect the Northwest, and Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

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6:30 pm Siskiyou Music Hall

Nov 6 STRAVINSKY: *Appollon Musagete*

Nov 13 Marathon

Nov 20 RODRIGO: *Fantasia para un gentilhomme*

Nov 27 BEETHOVEN: Symphony No. 8
in F CD

8:00 pm New York Philharmonic

A series of concerts under the direction of Zubin Mehta, and distinguished guest conductors.

Nov 4 Zubin Mehta conducts the Bachianas brasileras No. 7 by Villa Lobos; Hindemith's Symphony, *Mathis der Maler* (1934); and the Symphony No. 5 in E, by Tchaikovsky.

Nov 11 Marathon

Nov 18 Maxim Shostakovich conducts the Symphony for Cello and Orchestra, Op. 68, by Britten, with Mstislav Rostropovich as soloist; the Meditations from the Mass by Leonard Bernstein; and the Cello Concerto in E-flat, Op. 107, by Shostakovich, again with Rostropovich.

Nov 25 Colin Davis conducts the Piano Concerto No. 4, by Beethoven, with Murray Perahia, soloist; and the Symphony No. 2 by Brahms.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm The Mellon Jazz Festival

For the month of November, you can hear this special four-part live series from American Public Radio, featuring some of the greatest artists in contemporary jazz. (The American Jazz Radio Festival will return in December).

Nov 6 This program features two of the most successful and popular young artist in jazz. First, trumpeter Wynton Marsalis and his group take the stage, followed by a set from the phenomenal guitarist Stanley Jordan.

Nov 13 Best known as the drummer for the Rolling Stones, Charlie Watts recently released a big-band recording of some of his favorite jazz compositions. This program features a long set by the Charlie Watts Big Band, along with a set by the Hilton Ruiz Quartet, which includes a rare live appearance by avant-garde saxophone legend Sam Rivers.

Nov 20 The legendary Heath Brothers Quintet and the Branford Marsalis Quartet perform, followed by a "Brothers and Others" jam session.

Nov 27 The Mellon Jazz Festival concludes with hot sets by the Crusaders and Chick Corea's Elektric Band.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off



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Saturday Nov. 7 at 6:00 p.m. Bandon Storm Watchers - Kick-Off Dinner Dance with George James Quartet. Wine Tasting - Dancing, Entertainment. HARBOR HALL

Saturday Nov. 14 at 8:00 p.m. Bennie Wallace Quartet, jazz- featuring Blue Note recording artist and tenor saxophonist Bennie Wallace. HARBOR HALL- for more information call 347-4404.

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Saturday

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6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

6:35 am Northwest News A brief summary of the week's events in Washington, D.C., as they affect the Pacific Northwest.

7:37 am Star Date

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:

8:30 am Diana Coogee Commentary

9:00 am Bioregional Report A weekly report on environmental, social, cultural and economic issues affecting the KSOR listening area. Produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford, and the MacKenzie River Gathering.

9:30 am Duck's Breath Homemade Radio

Saturday morning madness from the crazy Duck's Breath gang, including visits from Ian Shoales, Dr. Science, and Fuzzy and the Stallion.

9:45 am Calendar of the Arts The answer to the old question, "What to do this weekend?"

10:00 am Jazz Revisited

Funding for local broadcast provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Nov 7 They All Play Gershwin George and Ira's compositions as played and sung by Chick Webb, Teddy Wilson, Bing Crosby and others.

Nov 14 Duets. Jazz twosomes featuring singers, guitarists and pianists, including Slim and Slam, and Fats Waller and Bennie Payne.

Nov 21 Parallels Two recordings of "Sweet and Lovely," "Blues in My Heart," and "Yesterdays."

Nov 28 Benny Tries Again Various Benny Goodman recordings of "The Sheik of Araby," and "Wholly Cats."

11:00 am San Francisco Opera

KSOR is proud to again broadcast operatic performances by this world-renowned company. Produced by WFMT, Chicago.

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Nov 7 Special marathon request program.

Nov 14 La Gioconda by Amilcare Ponchielli. Andrew Meltzer conducts and the cast includes Maria Slatinaru, Mariana Paunova, Sheila Nadler, and Matteo Manuguerra.

Nov 21 Falstaff by Verdi. The cast includes Pilar Lorengar, Marilyn Horne, Alan Titus and Ingvar Wixell. Maurizio Arena conducts. (This concludes this season of San Francisco Opera broadcasts.)

11:00 am The Metropolitan Opera

Beginning November 28, KSOR broadcasts another season of the Metropolitan Opera, beginning with The Met Marathon.

2:00 pm The Pittsburgh Symphony Orchestra

A season of broadcast concerts under the direction of Lorin Maazel. Note: On days that the opera runs past 2:00 pm, the Pittsburgh Symphony broadcast will be joined in progress.

Nov 7 Marathon

Nov 14 Marathon

Nov 21 Adam Fischer conducts the Concerto for Two Pianos and Orchestra, by Luciano Berio, with soloists Katia and Marielle Labèque; Bela Bartok's Suite from *The Miraculous Mandarin*; and two works by Zoltan Kodaly: *Dances of Galanta*, and the *Hary Janos* Suite.

Nov 28 Jerzy Semkow conducts the Symphony No. 4 in F Minor, Op. 36, by Tchaikovsky.

4:00 pm Studs Terkel Almanac

Author, critic and master interviewer Studs Terkel hosts the best from his daily Chicago radio series, including interviews and readings.

Nov 7 Wayne Smith, a former U.S. diplomat in Cuba, discusses his book, *The Closest of Enemies: The Personal and Diplomatic History of The Castro Years*.

Nov 14 Studs talks with members of the Orpheus Male Choir from Wales.

Nov 21 An interview with human rights advocate Reverend Blase Bonpane, author of the book *Guerillas of Peace*.

Nov 28 Doctors Quentin Young and Kenneth Vaux talk about medical ethics.

5:00 pm All Things Considered

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. & Mrs. Eric Overland; the Schmiesing Eye Surgery Center, Medford; and Mid-Oregon Printing of Roseburg.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off



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Graders
all American,
Wong and Flanagan,
come from fields
where White Rose
and Reds are all known.

Follow spuds
from South to North
then East and back again,
to Tulelake.
Work in darkness,
speak in tongues,
shed light.

Potatoes

Shoulders rounded,
eyes poking through netted
skin, he shakes dust
from a whole field
to the kitchen floor.

Sluffing overalls,
he becomes white again,
uncurling fingers
from wheel-grip position,
still rocking to sounds
of tractor hum.

Outside, potatoes stuffed
in sacks, hunch around
fields in the dark, bodies
of pickers still at work.

Owls call from ditch banks,
eyes, tractor lights,
search the ground.

Slumped down, the farmer
ready for storage,
grades himself on harvest,
hides in the dark.

Joan Peterson is a writing instructor at Rogue Community College in Grants Pass, Oregon. She is working on a collection of regional poetry which includes reflections of her experience in owning a potato farm in Tulelake during the '60s. She is presently living in Applegate. She has published in *The West Wind Review*, *Siskiyou Journal*, *Planet Walker* and the *KSOR Guide*.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

- 1 **5 and 8 Musical: The Fantasticks** by Lyric Theatre Company; 8 pm Thurs and Sun; 7 pm and 10 pm Fri and Sat. Tickets: Bloomsbury Books, Nimbus, or call Southern Oregon Reservations Cntr. Oregon Cabaret Theatre (Old Pink Church) First and Hargadine Streets (503) 488-1926 **Ashland.**
- 1 **thru 12 Exhibit: Photography by Deborah DeWit.** Frame Design and Sunbird Gallery, 836 N.W. Wall (503) 389-9196 **Bend.**
- 1 **thru 14 Exhibit: Old Master Drawings from 16th, 17th and 18th Centuries, including Tiepolo.** Hours: Tues-Fri 11-5; Sat-Sun 1-5 Schneider Museum of Art Indiana and Siskiyou Streets (503) 482-6245 **Ashland.**
- 1 **thru 14 Exhibit: Ceramics by Marion Padgett,** Grants Pass Museum of Art Riverside Park (503) 479-3290 **Grants Pass.**
- 1 **thru 16 Exhibit: Jo-Ann Morgan, Free-standing Painted Screens and Desiree Aller, Drawings.** Wiseman Gallery, Rogue Community College, 3345 Redwood Highway (503) 479-5541 **Grants Pass.**
- 1 **thru 29 Exhibit: "Oregon Printmakers" Works of artist from Inking Studios and of Eugene artist, Jean Blackburn.** Tues-Fri 11am-5pm; Sat-Sun Noon-4pm closed Mon.. Coos Art Museum 235 Anderson (503) 267-3901 **Coos Bay.**
- 1 **thru Dec. 15 Exhibit: Expression/Suppression.** Examples of censorship in visual arts from ancient to modern art history. Reception: Sun. Nov. 1, 2 pm Whipple Fine Arts Center. Art Gallery Umpqua Community College (503) 440-4600 ext. 601 **Roseburg.**
- 3 **Piano Concert and Discussion: "Censored!" Arlette Irving,** on the ways freedom of expression of our most creative musicians was thwarted, with live performances of the music. Whipple Fine Arts Center Centerstage Theater. Noon Umpqua Community College (503) 440-4600 **Roseburg.**
- 3 **Coffeehouse: Dennis Warner,** acoustic guitar and vocals with music ranging from humorous to thought provoking, hard driving to downright weird. Oregon Institute of Technology, 8 pm Mt. Shasta Room (503) 882-2698 **Klamath Falls.**
- 3 **thru 27 Exhibit: Woodcuts and Lithographic prints; and drawings by Susan G. Baker.** The Framery 230 East Main (503) 482-1983 **Ashland.**
- 5 **Concert: Rogue Valley Symphony** Arthur E. Shaw. Music director and conductor. Linda Mested. Violin. 8 pm Lynn Sjolund Auditorium North Medford High (503) 482-6353 **Medford.**
- 6 **Concert: The Cleveland Quartet** SOSOC Dept. of Continuing Education and Chamber Music Concerts 8 pm Music Recital Hall Southern Oregon State College (503) 482-6331 **Ashland.**
- 6 **and 7 Rogue Valley Handweavers Guild 12th Annual show and sale. "Creative Handwoven Fashions for '87"** Noon - 8 pm Fri., 10 - 4 pm Sat; Medford Congregational Church 1801 E. Jackson (503) 482-0857 **Medford.**
- 6 **7, 13, 14, 15 Theater: "You Know I Can't Hear You When the Water's Running"** 8 pm Umpqua Actors Community Theater (503) 673-2125 **Roseburg.**
- 6 **thru 28 Exhibit: Kay Taylor Heiling, printmaker; Victor Morejohn, sculptor** Reception: Fri. Nov 6, 7 - 9 pm Umpqua Valley Arts Center 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg.**
- 7 **Concert: "Hear No Evil" An Evening of choral and orchestral music by local artists.** Selections have all been banned at some time and redeemed by time and taste Choral Director: Steve Biethan Orchestral Director: Steve Redford Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg.**
- 7 **Concert: Rogue Valley Symphony** Arthur E. Shaw. Music director and conductor. Linda Mested. Violin. 8 pm First Baptist Church (503) 482-6353 **Grants Pass.**

- 7 thru 28 **Exhibit: Boris Ilyin, oil landscapes and figures; Ron Chaddock, watercolors and graphics.** Reception: Nov 7, 7-9 pm; Rogue Gallery 40 S. Bartlett (503) 772-8118 **Medford.**
- 8 **Concert: Rogue Valley Symphony** Arthur E. Shaw, music director and conductor. Linda Mested, Violin. 8 pm Music Recital Hall Southern Oregon State College (503) 482-6353 **Ashland.**
- 8 **Mount Shasta Community Concert: The Rondoliers** 8:15 pm, Season Membership only. Fine Arts Theater College of the Siskiyous (916) 938-4462 **Weed.**
- 10 **Dinner Theater: "Barefoot in the Park"** Oregon Institute of Technology Cascades Room 6:30 pm (503) 882-2698 **Klamath Falls.**
- 11 **Jackson County Community Concert: Quintet of Americas Woodwind Ensemble** Barrett Cob, Oboist; Matthew Sullivan, Clarinet; Edwin Alexander and Barbara Odom, Horn. South Medford High School Auditorium, 815 S. Oakdale Season membership only. (503) 779-7565 **Medford.**
- 11 **Dessert Theater: "I Ought To Be In Pictures"** Oregon Institute of Technology 7:15 pm Cascades Room (503) 882-2698 **Klamath Falls.**
- 11 thru 15 and 18 - 22 **Play: The Communication Cord** by Brian Friel, directed by Loraine Sherman. 8:15 pm Sat. Matinees, 2:30 pm Sun Barnstormers Theatre, 112 N.E. Evelyn (503) 479-3557 **Grants Pass.**
- 12 thru 15, 19 thru 22 **Theater: "The Crucible"** by Arthur Miller. Directed by Deam Remick. 8 pm Thur - Sat; matinees 2 pm Sundays Whipple Fine Arts Center Centerstage Theater Umpqua Community College (503) 440-4600 **Roseburg.**
- 13 **Concert: Sofia Chamber Orchestra** Conductor: Emil Tabakov; Violin soloist. Mincho Minchev. 7:30 pm Big Five Theater Series College of the Siskiyous, 800 College Ave. (916) 938-4462 **Weed.**
- 13 thru Jan 7 **Exhibit: Gallery Artists open show.** Fran Design and Sunbird Gallery 836 N.W. Wall (503) 389-9196 **Bend.**
- 14 **Concert: Bennie Wallace Quartet, Jazz** featuring tenor saxophonist Bennie Wallace, with Jerry Hahn, guitar; Gary Peacock, bass; and Jerry Granelli, drums. Harbor Hall 8 pm 210 East Second Street (503) 347-4404 **Bandon.**
- 15 **Rogue Weaver's Guild Annual Sale** Grants Pass Museum of Art Riverside Park (503) 479-3290 **Grants Pass.**
- 16 **Concert: "The Good Ol' Persons," Bluegrass ensemble.** Vocals and inventive instrumentals. Oregon Institute of Technology 8 pm Mt. Shasta Room (503) 882-2698 **Klamath Falls.**
- 17 **Lecture: "Freedom of Expression and the U.S. Constitution"** by Oregon Supreme Court Associate Justice W. Michael Gillette. 7:30 pm Whipple Fine Arts Center Centerstage Theater Umpqua Community College (503) 440-4600 **Roseburg.**

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- 17 **thru Dec 19 Exhibit: Membership Show self-portraits. "Description/Portrayal,"** Grants Pass Museum of Art
Riverside Park
(503) 479-3290 **Grants Pass.**
- 18 **Mount Shasta Community Concert: Lincoln Mayorga, pianist** performing Scott Joplin, Irving Berlin, George Gershwin. 8:15 pm Season Membership only. Fine Arts Theater
College of Siskiyou
(916) 938-4462 **Weed.**
- 20 **thru Dec 10 Exhibit: Patricia Spark, Feltmaking; Bob Freimark, Tapestry; and Patricia Ann Frantz, Fused glass.** Wiseman Gallery
Rogue Community College
3345 Redwood Highway
(503) 479-5541 **Grants Pass.**
- 21 **Concert: Jasmine**
Positively 4th Street 8 pm
4th and B Streets
(503) 597-2909 **Ashland.**
- 21 **and 22 Christmas Artfest** 10 am - 6 pm featuring demonstrating artists from the Umpqua Valley Art Center and the infamous Cookie Cafe.
Umpqua Valley Art Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 24 **Concert: UCC Vocal Jazz Ensemble**
Jacoby Auditorium 8 pm
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 27 **and 28 Exhibit: Fiber Festival** hand-woven and knitted garments, blankets, rugs, accessories: 10 am - 7 pm
Harbor Hall, 210 East Second St.
(503) 347-4227 **Bandon.**
- 27 **thru 29 8th Annual Harvest Show of the Siskiyou Woodcraft Guild.** Fri Nov 7 1 pm - 7 pm; Sat Nov 29, 9 am - 7 pm; Sun Nov 29, 10 am - 5 pm. Great Hall of the Oregon Shakespearean Festival
Pioneer and Main Streets
(503) 482-1077 **Ashland.**

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Guide Arts Events Deadlines

January Issue: Nov. 15

February Issue: Dec. 15

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.

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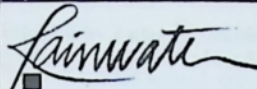
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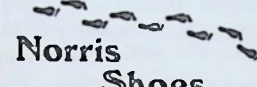
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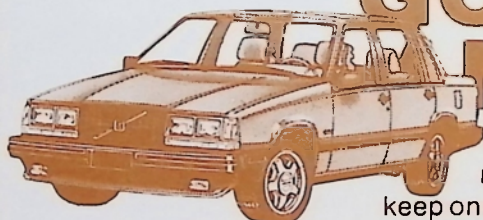
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